

Rachmaninoff, Pianist-Composer, Acclaimed by Dayton Audience

Sergei Rachmaninoff, Russian pianist-composer and without doubt the most outstanding individual artist now appearing anywhere on the concert stage, played an all-classical program when he appeared on the Artist Series in Memorial hall Tuesday night and made 'em like it so well that the audience almost refused to pack up and go home at its conclusion.

What would have been a tiring program to many a younger player was apparently nothing of the sort to this world celebrity now in his 60th year, supreme master of the beautifully toned instrument on which he played.

With marvelous fingering, that appeared almost uncanny at times as his hands crept over the keys like a huge spider, vigorous phrasing and an overwhelming sense of interpretation, he altered between movements of hammer-like power and those of feathery delicacy to the breathless amazement of the large audience assembled for the occasion.

Those within range of the keyboard glued their eyes on his hands throughout the evening. The sight of such consummate artistry afforded thereby was not only a fascinating adventure; it was a whole

show in itself, as the boys would say.

There were high spots which made a distinct grab for audience favor, to be sure, such as the dexterous fingering and the cascade of notes in the Bach "Sonata E Major". Or the gorgeous outburst of tones in the Chopin "Ballade," which was played with dramatic fire.

Or, again, Schubert's tuneful little melody, the "Rondo in D Major," with its intriguing change of keys, rippling forth from his effortless playing. Not to forget the trills in the first of his own "Preludes" which twittered so perfectly that the results sounded like a duo-toned single note. Or the second of the two preludes, where the right hand moved with such lightning-like rapidity as to appear

nothing more than a blur on the keyboard.

Besides all of which there were three movements of a Beethoven sonata, two other Chopin numbers, a Debussy suite, a scherzo by Borodine and as a finale Tausig's arrangement of Weber's "Invitation to the Dance," more appealing, perhaps, to what is termed popular taste, with its flowery and showy measures.

Dayton concert audiences have acquired the habit of remaining firmly seated at the close of a program until the artist responds to at least three encores. Such was the case in this instance, the first bringing his famous "Prelude in C Minor," the initial notes of which set the audience into a state of thunderous approval.

All in all, it was a concert such as cannot hope to be heard again

in some years at least, unless Rachmaninoff consents to return, for Paderewski is no longer able to appear in public and there is no pianist anyway approaching the stature of this austere Russian on the horizon. The concert series, which J. H. Thuman and Patricia O'Brien are giving Dayton this season, comes to a close on December 6 with the appearance of the world-famous Wiener Saengerknaben, an organization of Vienna singing boys which dates back more than 400 years for its origin.

—A. S. KANY

GUILTY OF BRIBERY

CLEVELAND, O., Nov. 22.—A jury here today had convicted Max Lesnick, attorney, on a charge of having bribed a state witness to leave Cleveland prior to a robbery trial.